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Concert: A Tribute to Allen Ostrander; Ithaca College Trombone Troupe

Ithaca College Trombone Troupe

Harold Reynolds

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ITHACA

Ithaca College
School of Music



ITHACA COLLEGE SCHOOL OF MUSIC
AND
THE 1989 NEW YORK BRASS CONFERENCE

P R E S E N T

A TRIBUTE TO ALLEN OSTRANDER
featuring
THE ITHACA COLLEGE TROMBONE TROUPE
HAROLD REYNOLDS, DIRECTOR

PROGRAM

Tower Music (1977)

Vaclav Nelhybel
(b. 1909)

Suite for Four Trombones (1968)

Gordon Jacob
(1895-1986)

Intrada
Sarabanda
Alla Marcia
Spirituale
Finale Alla Fuga

James E. Knapp, conducting

In Memoriam (1967)

Raymond Premru
(b. 1934)

Venetian Echoes (1989)*

Paul Goldstaub
(b. 1947)

Paul Goldstaub, conducting

Holy is God The Lord

Felix Mendelssohn
Trans. by Allen Ostrander

Suite, Opus 82 (1959)

Flor Peeters

Entrada
Lied
Dans
Final

* Premiere Performance

MAIN BALLROOM, THE ROOSEVELT HOTEL
NEW YORK CITY
FRIDAY, MARCH 31, 1989
1:00 P.M.

PROGRAM NOTES

Vaclav Nelhybel, born in 1919 in Czechoslovakia, studied composition and conducting at the Prague Conservatory of Music and musicology at the Universities of Prague and Fribourg, Switzerland. He was already affiliated with Radio Prague as a composer and conductor while still a student in Prague. By 1948, he had become active in Swiss National Radio as a composer and conductor. Since 1957 he has lived in New York, become a U.S. citizen, and is now active as a composer, conductor and lecturer. Since 1964 he has conducted his music and lectured at the invitation of universities in 48 states and has received two honorary doctorates in America.

His Tower Music for eight trombones (1977) is dedicated to Dr. Irvin Wagner and the University of Oklahoma Trombone Choir.

One of England's best loved composers of the twentieth century, Gordon Jacob was a pupil of Vaughan Williams, Frank Bridge and John Ireland while attending the Royal College of Music. Though his music does not directly reflect the musical style of his teachers, it is nonetheless unmistakably British in character. Jacob's Suite for Four Trombones, was written for the London Trombone Quartet and published in 1968. Though it was written with four trombones in mind, it seems to work just as well with a larger ensemble and is frequently performed in this manner.

Ray Premru is from Elmira, New York. He holds a degree in composition from the Eastman School of Music. Following graduation, he went to London to study composition further with the expectation that he would return to the United States, but he was asked to play trombone in the Philharmonia Orchestra of London and elected to stay. He served in that orchestra for thirty years, only returning to the states in 1987. While in London, Mr. Premru was also active as a regular member of the very popular Philip Jones Brass Ensemble. Upon returning to the U.S., Premru served for a year as trombone instructor at the Eastman School of Music while Dr. John Marcellus was on leave. He is currently Professor of Trombone at Oberlin Conservatory where he is also actively engaged in composing.

Ray Premru composed In Memoriam in June of 1956 to be played at a memorial service for his long time friend and classmate Roger Minor. Minor lost his life in a tragic automobile accident the day after graduation from Eastman and the day before he was to be married.

Paul Goldstaub's Venetian Echoes was commissioned by Harold Reynolds and the Ithaca College Trombone Troupe. It was written in honor of Mr. Allen Ostrander and his many contributions to our world of music, and its premiere performance on this occasion is dedicated to him.

The antiphonal music of Venice, principally from the "Golden Age of Brass" was the inspiration for the piece. If Giovanni Gabrieli were composing in our century, for example, how might he have written for brass? This piece explores that question.

Paul Goldstaub teaches theory, sight-singing and orchestration at Ithaca College. His works have been performed by the St. Paul Chamber Orchestra, the Minnesota Opera as well as numerous college and university ensembles. Dr. Goldstaub has composed other works for brass instruments, and has had one of these works premiered at a recent International Trumpet Guild Convention. His opera, The Marriage Proposal, based on Chekhov, was produced off-Broadway in 1986, and earlier this month he conducted the premiere of his orchestra piece Choosing To Be at Carnegie Hall. He has won awards from ASCAP and the National Endowment for the Humanities.

The score of Venetian Echoes is dedicated to the memory of Mark Goldstaub.

Felix Mendelssohn-Bartholdy (1809-1847) composed the oratorio "Elijah" in 1846, almost ten years following the completion of one of his other famous large oratorios, "St. Paul." Both are modelled after the Handelian dramatic oratorio, with elements of Bach four-part chorale style and show the influence of the English anthem. In "Elijah" this can be seen in the motet-like choruses Be Not Afraid and He Watching Over Israel, as well as No. 35, Holy is God The Lord. The work is still considered by many scholars today to be one of the finest large choral works of the nineteenth century. For many years it was considered to be second only to Handel's "Messiah" in importance.

Holy is God The Lord was originally scored for a quartet of female voices with chorus and orchestra. Allen Ostrander transcribed the work for "eight or twelve trombones" and it was subsequently published in 1964. It is arranged so that it can be performed with only eight players or with three groups of four trombones such as you will hear at today's concert. In this case, the seated quartet represents the solo voices and the two groups standing behind represent the chorus and orchestra parts. This performance set-up was suggested by Mr. Ostrander.

Suite (quatour pour 4 trombones), Opus 82 was composed by Flor Peeters in 1959. It bears the inscription "To Edward De Haes and his trombone quartet very cordially." The piece, originally intended for four individual trombonists, works very well with a larger ensemble and is frequently performed in this manner.

PROFILE OF ALLEN OSTRANDER

Mr. Allen Ostrander was born in Lynn, Massachusetts in December 1909. After graduating from high school, he attended Ithaca College from 1928-1932, where he earned a Bachelor of Science degree in instrumental music. While there he studied with Patrick Conway, Ernest Williams, and Walter Beeler. Although he spent most of his active career as a bass trombonist in several major orchestras, he was trained as a tenor trombonist and spent most of his time playing in the band while at Ithaca. After college he went to New York City where he got into the National Orchestra Association under Leon Barzin. He played in the orchestra for three years, gaining a formidable knowledge of the orchestral repertoire. In 1934 he began study with Mr. Simone Mantia. In 1935 he was notified of a bass trombone position in Washington under Hans Kindler. Having never played the bass trombone, Ostrander borrowed one from a

friend with the agreement that if he got the job he would purchase the instrument for \$45.00. He did get the job, although he maintains that it is possible that no one else even bothered to show up for the audition.

Ostrander played in Washington in 1935 and 1936, with the help of a quick twenty minute lesson from Walter Lilleback at the Christmas break in '35 on the use of the valve. In 1937 he played bass trombone with the Pittsburgh Symphony Orchestra and with N.B.C. under Toscanini from 1938-43. He was with N.B.C. again in the winter of '45 following a stint in the U.S. Army during the war years. The 29 years from 1946 until his retirement in 1975 were all spent as bass trombonist with the New York Philharmonic Orchestra under a number of prominent musical directors.

Even from as far back as his early college days when he frequently occupied his time composing band accompaniments to popular solos (which he would then play as soloist), as well as during his active performing career, Ostrander has been active as a composer of several method books for trombone, arranger of numerous scores and a popular transcriber of many important works for solo instruments and ensembles.

Following his retirement from the New York Philharmonic, Allen Ostrander taught several semesters as Trombone Instructor at Ithaca College. He now makes his home in Ithaca, New York and is a frequent guest lecturer and regular concert goer at the college.

It is a great privilege for all of us associated with Ithaca College to have a part in honoring this fine gentleman at this year's conference. We thank Charles Colin Music for inviting us to present this concert in honor of Allen Ostrander. We join his many friends and colleagues in wishing him many more years of blissful retirement.

ITHACA COLLEGE TROMBONE TROUPE PERSONNEL

Stephen Bloom	Junior	Lincoln, MA
Daniel Burgess	Senior	Lockport, NY
Michael Cushman	Senior	Lawrenceville, NJ
John Haefner	Junior	Hamburg, NY
Kimberly Jones	Sophomore	Camden, ME
Laura Kernan	Freshman	Ipswich, MA
Deborah Kinsey	Freshman	North Adams, MA
James Knapp	Graduate	Columbus, OH
Michael Kramarcyck	Freshman	Rochester, NY
Karl Kuder	Freshman	Fanwood, NJ
Timothy Mattison	Junior	Canandaigua, NY
Marla Shaffer	Junior	South Hempstead, NY
Joseph Sonner	Freshman	Chaffee, NY

THE SCHOOL OF MUSIC

The Ithaca College School of Music is one of the largest undergraduate music programs of any private, non-doctoral degree granting institution in the United States. Long known for its emphasis on individual performing ability coupled with a practical approach to music education, many leading professional performers and music educators are counted among Ithaca College School of Music alumni, including members of the major orchestras of the world, such as Philadelphia, Chicago, Boston, Cleveland, and Berlin, and as artists with the Metropolitan and New York City Opera companies.

Most undergraduates at Ithaca College enroll in the Bachelor of Music program, majoring in performance, composition, music education or theory. One of the most useful and popular programs combines music education and performance. The newest program, the Bachelor of Music combination with an Outside Field, provides the student with the opportunity for strong musical training while also providing sufficient time for an emphasis or minor outside music. Those interested in jazz performance may choose the Bachelor of Music in Jazz Studies. A degree program in musical theater, offered jointly by the Department of Theater and the School of Music, serves those students interested in both theatre and music.

Throughout their course of study, music students perform in major ensembles chosen from the College Symphony Orchestra, Wind Ensemble, Concert Band, Symphonic Band, Choir, Chorus and Women's Chorale. In addition, many participate in the Opera Workshop, Jazz Workshop, Percussion Ensemble, Guitar Ensemble, Vocal Jazz Ensemble, Madrigal Singers, Brass Choir and String Orchestra.